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Journal OF THE



Association for Education by Radio

The Association for Education by Radio

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Volume II

February, 1943

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The "Hate" Issue

A Case Against Hate

By C. J. Friedrich

(Reprinted from the New York TIMES (Aug. 30, 1942) by special permission.)

THERE is much consternation in some quarters because the American people refuse to hate. The public must be indifferent, because they don't hate the enemy. Looking back wistfully at the orgies of hate during the last World War, some weeks ago a prominent radio writer shocked and delighted an audience of radio folks by calling for "a campaign of hate." But when an English radio man got up and quietly said: "To hate is to make sure that you lose the war," the bubble collapsed.

Not Necessarily

By the advocates of hate it is usually alleged that people won't fight unless they hate. But Britain has fought doggedly, and yet hatred there is not widespread. Are the British just different? If we look closer we find that some people in order to fight do need to hate; others don't.

There are the "natural" fighters who fight at the drop of a hat. They never hate anybody. They just love it. They are a small minority. Some would say they are lusty savages. Perhaps. Then there are those who never fight. They also do not hate anybody. And because they don't, they refuse to fight. They, too, are a small group.

Most of us are neither natural fighters nor natural non-fighters. We fight when we think that fighting is needed. When do we hate, and when do we not hate in fighting? There are a number of reasons, psychological causes, if you please, for answering: We hate whom we fight, when we don't quite know what we are fighting for or when we feel dogmatically sure of what we are fighting for. The fanatic hates because he looks upon his enemy as subhuman. That's why civil wars have been so bloody in history. And the drifter hates because he has been disturbed in his sloth and wants to get back to it as quickly as possible.

But the man who is civilized, firm in his purpose, yet without self-glori-

fication—the man who knows he is doing a job—does not hate. The farmer who kills weeds does not hate the weeds. He roots them out because they crowd the corn. The judge who condemns the criminal does not hate the murderer; he sends him to the gallows because he disturbs the living community. The weed may have just as much of a right to grow as the corn; the farmer does not deny such absolutes. The criminal may have many good reasons for being a murderer; the judge does not pretend to assume the role of God.

From all this it follows that hate is
(Continued on inside back cover)

To the Editor:

I think your handling of the "Hate" issue in the October issue of the JOURNAL unfortunate. After making rather brief extracts from the views as expressed by Professor Eastman and myself, you give a very lengthy quotation from Oboler which does not deal with the fundamental issues. Neither Professor Eastman nor myself were given an opportunity to comment upon Oboler's views as expressed in your issue. If Professor Eastman's and my article had appeared in your pages it would be different, but since both of these pieces appeared in other magazines not necessarily readily available to the subscribers to your journal I feel that this procedure was most unfortunate and would be less liable to produce a misleading impression.

C. J. Friedrich.
Harvard University.

• As stated, Mr. Oboler's article was "presented in a spirit of fair play." I am very grateful to Professor Friedrich for bringing this matter to my attention and, with his permission, reprint the article he wrote for the New York Times (Aug. 30, 1942), titled "The Case Against Hate." To Professor Eastman of the Chicago Theological Seminary I am also grateful for receiving permission to reprint the article he wrote on the subject for Christian Century. I trust that this will at least be a step in the direction toward clarifying thinking on this important issue.

The Editor.

Hate, Radio and Morale

By Fred Eastman

(Reprinted from THE CHRISTIAN CENTURY (May 27, 1942) by special permission.)

A RCH OBOLER, one of the top-notch radio drama writers now being utilized by the federal government to build public morale, was addressing some six hundred members of the thirteenth Institute for Education by Radio at Columbus, Ohio, on May 5. Our boys must kill, he said in substance. They must pull triggers and spill blood. They must use bayonets to disembowel Japs and Germans. To be able to do this they must first be taught to hate. Wars are not won by writing peace treaties or by loving your enemies. Wars are won with guns, and beyond guns with hate. We who work in radio must impregnate them and the public with that hate.

Mr. Oboler declared that he had received many letters in response to his recent series of radio dramas, "Plays for Americans." These letters asked him to "make us angry; we like it. We need anger to lead us to determination. We need hate to enable us to endure the coming death of our sons and fathers and husbands." In the midst of his address he included this prayer:

Dear Almighty, may we in this session stop chasing our academic tails in meaningless circles. May we remember that there is a war going on and that time is "awasting" and that to waste time and physical energy worrying about definitions and terminologies and patting each other's backs is a sin against you and the men who have died and will die in this war. May we, dear Almighty, face this problem factually, realistically, and with a minimum of damn foolishness.

Leaving the Almighty to think this over (and possibly to compare it with Mark Twain's famous prayer), Mr. Oboler returned to his human audience. "Don't tell me," he insisted, "that people are disillusioned and need a dream of a new world before they

(Continued on inside back cover)

Conference Kits . . .

(Excerpt from the Progress Report of the Script and Transcription Exchange, U. S. Office of Education.)

Although transcribed educational programs offer a number of advantages over "live" radio broadcasts for classroom listening, the two share one characteristic in common:—both are instructional materials which, in order to be maximally effective in promoting learning, must be carefully and systematically supplemented with intelligent teaching. Recognizing this fact, plans were made early last spring to make up one or two complete "teaching packages" each consisting of a transcribed educational program and selected supplementary reading materials calculated to give the classroom teacher a variety of background information and suggestions related directly to the topic of the transcribed program. One of the transcribed programs selected for this purpose was the half-hour recording of a group discussion of the use of transcriptions which took place at the Chicago Broadcasting Conference in December of 1941. Hence, believing that a "teaching package" built around this recording would find its principal application in local or regional conferences, the first package to be assembled was given the name of "Conference Kit."

While this first conference kit, "Teaching with Transcriptions," was still in the process of preparation, the Educational Policies Commission of the National Education Association requested assistance in developing a similar "conference in a package" which could be sent to local communities to serve as a basis for conferences on the problem of determining the role of the public schools in the war effort. Hence, a second conference kit, "A War Policy for American Schools," was developed.

Mounting requests from schools for aid in teaching students, with the greatest possible economy of time, to understand that the freedoms guaranteed in our Bill of Rights are basic to our national ideology led to the development of a third conference kit, built around a recording of the now-famous one-hour, four-network broadcast, "We Hold These Truths."

In all, 100 individual conference kits were made—26 of the "A War Policy for American Schools" kit, 29 of the "Teaching with Transcriptions" kit, and 45 of the "We Hold These Truths" kit. Inasmuch as the "A War Policy for American Schools" kit was financed entirely by the Educational Policies Commission, all 26 copies of it were placed on free-loan distribution. However, it was necessary to finance the other two of these kits with funds withdrawn from the FREC "special account." Hence, 19 of the "Teaching with Transcriptions" kit and 25

of the "We Hold These Truths" kit were reserved for sale, in order to reimburse the rotary fund, and the rest were put into free-loan circulation. Thus, a total of 46 individual conference kits have been in constant circulation on a free-loan basis, since the last week in June, when the three series were completed.

While initial plans called for limiting conference-kit loans to a ten-day period, the rate of turn-over has actually average 18 days per borrower-service. This means that each of the kits in circulation has already served an average of eight borrower-services, or that the 46 kits in circulation have already served some 368 local groups. To assume that each borrower-service has averaged at least 50 people is a very conservative estimate, since the kits were in use throughout the summer in teacher-training institutions where anywhere from two to seven conference utilizations were reported from each borrower-service. This means, then, that the 46 kits have probably already reached a total audience of around 18,400 persons to date. That local schools, teacher-training institutions and civic groups find these conference kits helpful is indicated by the fact that all 46 of these kits have been kept in constant circulation since they were first released.

A fourth conference kit, "Become a Nurse," is now nearing completion, and is to be put into circulation in another week. This new kit was developed in cooperation with the U. S. Public Health Service to aid in the public-health nurse recruiting program throughout the country, and, since the costs of producing it have been borne by the American Red Cross, it will be circulated on a free-loan basis to schools and local civic groups. Assuming that each of the 100 kits of this new edition will average one borrower-service for each 18 days, and that audiences for each borrower-service will average at least 50 people, it is expected that the edition will have reached a total audience of approximately 50,000 by the end of the current fiscal year!

English Committee of the AER

(Report by Max Herzberg, president of The National Council of Teachers of English and chairman of the AER's English Committee.)

At the recent meeting in Chicago the English Committee of the AER devoted itself to a specific discussion of the question: "What functions and duties ought the English Committee assume during the coming years?" and "How can radio be made more useful to the English teacher?"

Those at the meeting discussed these questions, and there were also several answers by mail, sent to Mrs. Jean

Simpson, (Chicago Radio Council), who acted as chairman of the meeting.

It is obvious from the suggestions that were made that we're only at the beginning of a utilization of radio in English classrooms, and that an immense amount of pioneer work needs to be done. Teachers must be made acquainted not merely with good programs but with the valuable results that radio brings in English teaching. It is also plain that the emphasis today must be placed on war efforts and problems. Stress was laid by several on the need for United Nations programs.

NBC Seeks Aid of College Teachers in Planning New Series

In a move which may prove to be an important new factor in network broadcasting, the National Broadcasting Company has invited every college teacher of subjects related to Latin American affairs to participate in the planning of a new program series. To meet the specific needs of such college teachers and their students, NBC has inaugurated the first planned basis for participation by teachers in advance of the preparation of a program series.

The program series which the teachers have been invited to help plan is one devoted to a cross section of the outstanding literature of all the American nations, it was announced by Dr. James Rowland Angell, NBC public service counselor, and Sterling Fisher, director of the NBC Inter-American University of the Air.

The literature series will go on the air early next Spring as the third course offered by the NBC Inter-American University, Dr. Angell explained. "Lands of the Free," the history series, is heard on NBC, Sunday afternoons. "Music of the New World" the music series, is broadcast Thursday evenings.

However, the literature series will be the first ever presented by any network which was planned in advance with the college teachers themselves. Every teacher of subjects related to Latin American affairs in the nation's colleges has been sent a draft outline of the projected series. They have been asked for detailed criticism and suggestions, not only of the contents of the outline, but also of the techniques of the radio presentation.

War Scripts . . .

During the month of January, the War Script project of the Writers War Board, made available the following scripts: "Man Behind the Gun—A Tank Driver" by David Harmon and Ranald MacDougall, first heard on the "Men Behind the Gun" series on CBS; and "Day of Deliverance" by William Rose Benet. The War Script for February is "Torpedo Lane" by Stuart Hawkins, originally heard on "Cavalcade of America" over NBC.

To Tell a Story . . .

By Nelson Olmsted

Once an ambitious young writer rushed up to me in the halls of NBC and said, "I've got something for your program, Olmsted—I've re-written *The Tell Tale Heart* into a good fifteen-minute narration."

It was all I could do to answer him.

The colossal egotism of it!—re-writing the one almost perfect narrative-drama that Poe wrote. *The Tell Tale Heart* is precisely the exact length for a 15-minute presentation; it is dramatically constructed so that it builds, builds, with tenebrous suspense, into the tremendous climax of the last speech. A narrator could ask for nothing more.

As a matter of fact, Poe had almost everything to do with the brainchild which grew into my present NBC short story program. It all happened at WBAP, Ft. Worth, where we were producing thirty-minute dramatic adaptations of Poe's stories. The program was good: we succeeded in building a large, appreciative audience. But the station, after some time, underwent an "economy wave" which squeezed our "expensive" show off the air, and I was forced to look around for something under the heading of drama which I could do to fulfill two purposes: (1) keep the station's depleted money bags closed; and (2) prevent me, as an announcer, from going stark, raving mad (to me there is nothing under the sun more devastatingly boring than an announcer's job).

It occurred to me that Poe in his original form was more powerful than any adaptation I had ever seen, so WBAP gave me fifteen minutes and I began reading one of his stories each week.

I can remember the station's production manager warning me, with characteristic production-man gestures: ". . . no one but a . . . fool will listen to you read a short story when he could read it himself at his own convenience." He was wrong, and admitted it several months later. What he didn't realize, and what I am sure I didn't understand at first, was that Poe's stories are nothing more nor less than living drama, which need neither dramatization nor revision, but simply interpretation. As the program became more popular and was expanded to include a variety of stories by Robert Louis Stevenson, Charles Dickens, Guy de Maupassant, up to the moderns, I found that the same thing was true of all great fiction.

After a year-and-a-half of experimentation, during which time I convinced myself that the program was educational and entertaining (an im-

portant combination), I brought it to NBC for consideration—they took it, and for the past two years the show has done very well.

The usual reaction I get from a person who has never heard the show, but who has had it described to him is: "But, doesn't the program have a limited audience?"

The answer is NO! We have developed a peculiar idea in this country that just because the "masses" stupefy themselves with mediocrity in literature, motion pictures, and radio, they refuse to approach anything which has a hint of quality. True, the ordinary American despises the words "quality," "education," and "classic," but this undoubtedly dates back to school days when, as children, they were forced to assimilate material that was beyond their ability to grasp at the time. The mail which comes in response to the fine short stories I present on the air, indicates to me that everyone, regardless of education, enjoys a good yarn. People have written me wanting to know who wrote *The Fall of the House of Usher*—they didn't get the name and would like to look it up in their own town library. Other persons have asked: ". . . who is this deMaupassant (the spelling varies unbelievably) . . . he tells a pretty good story, doesn't he?" I maintain that anyone who has never heard of Poe or de Maupassant is at least not well educated—yet, these same persons thoroughly enjoy hearing these stories.

This brings up the question: How do I select the stories to be broadcast? Naturally, it is necessary that I read a prodigious amount of material to find the good ones. I estimate I've read about 7,000 stories (at the rate of three or four volumes a week) and from this number have found about 250 which I would classify as good or great. Of course, there are more waiting to be discovered in some isolated collection or magazine.

Basically, for my reasoning, there are two kinds of quality short stories: Those which are "historically great," and those which are "great," without qualification. A historically great story is one which figured prominently in literary development but which can no longer stand on its own merit as a story. The tales of Hawthorne are good examples. In the early nineteenth century, they helped the progress of the short story immeasurably. It was, for instance, Poe's criticism of Hawthorne's stories which gave us a definition of this form of literature which has never changed. But, I will spend any number of hours arguing with anyone about the quality of Hawthorne's stories today—they are structurally

well-done, but nauseatingly sentimental, and pathetically moral.

The work of James Joyce, as a modern is another good example. Joyce had done more for literature than possibly any other writer since 1900, but I have found only one of his short stories I can use (*Evaline*) and even it is below the program's average. Poe, as still another example, invented what we know as the "detective story" with his *The Gold Bug*, *The Mystery of Marie Roget*, and others, but Conan Doyle and other successors in this field improved on his originals to such an extent that I find Poe's mystery stories far inferior to his mood pieces which have never been successfully imitated.

A "great" short story, in my opinion, must first be entertaining, because entertainment is the primary purpose of fiction. It must not, as one group of critics expressed it, be too long, and should give the reader a feeling he has undergone a memorable experience. These definitions are lenient as they should be, so I may as well be quite frank and admit that I include only those stories on my program which I like. I can only hope that my audience agrees with me.

Naturally, most stories are too long for a fifteen-minute program, but there are not many which can't be cut to fit the time limitation. My theory is never to condense or re-write, beyond a minor transitory sentence or two, and as a result the program can actually boast of having been written by the finest literary minds the world has produced. It is amazing how often careful cutting can help a story. To read, for instance, *The Fall of the House of Usher* in its entirety would require an hour or more during which time, if the narrator didn't the audience surely would go to sleep. It is one of Poe's best tales—yet it is almost never included in short story anthologies. The reason, undoubtedly, is its length, and, more than that, its intricacy.

The cutting of that tale prepared for my show represents the plot, with little of its philosophy and none of its ramifications. Yet the symbolism—the terrible and absolute decadence of the Usher family—is retained. The story's mood, as only Poe could write it, is undoubtedly the most morbid of any in short story literature.

Poe, you know, was primarily a poet. He probably would never have written prose had he found life as uncomplicated as did Browning for instance. Because he was a poet, he understood the beauty of words. Once, when he was asked the meaning of *The Raven*, he answered, "Does a great piece of music have meaning?" Poe constructed his prose and poetry like a mosaic, fitting precisely the right word in the

(Continued on page 8)

"We Take You Now To"—

By Kenneth G. Bartlett

College of the Pacific and John Crabbe:

"During the 1941-42 season 204 programs were broadcast from the Campus Studio over radio station KWG in Stockton. Two of these 204 were weekly half-hour shows. The total air time for the year was 67 hours and 30 minutes. At the close of last semester, 910 programs had been broadcast in the five year period of September, 1937 and June, 1942.

"The programs in the '41-42 season consisted of 28 musical broadcasts, 27 news or publicity shows, 21 variety programs, 7 talk shows with faculty speakers, 11 quiz programs, 12 classroom broadcasts, 22 dramatic shows, 13 forums, and 57 broadcasts regularly featuring a member of the faculty.

"These broadcasts were divided into the following series: Pacific Musicale; Studio Highlights (5-minute spot telling of Campus Studio activities); Campus Clipbook (all woman variety show); The Friday Frolic (half-hour variety show); Pacific Presents (talk show); Pick-a-Ticket (quiz); Know Your College (Classroom Broadcast); College Headlines; Radio Stage (half-hour drama); Pacific PreVues; Pacific Symposium; The World Today (featuring President Fully C. Knoles) and Beside the Bookshelf (Studio Director, John Crabbe).

"Despite the war and time-demanding defense work, the Studio plans a big year for '42 and '43. Programs broadcast regularly at this writing are, Beside the Bookshelf, Radio Stage, Pacific Musicale, Round 'n' About, and Pacific PreVues. Within the next few weeks Pacific Sing (A Capella Choir), The Children's Hour, Mr. Mergenthwirker's Lobbies, Faculty Recital, Symposium College Chapel and the Experimental Theatre will be heard.

"We're as proud of this record as we are of our new studios, which we moved into last winter—so excuse us, please, for bragging."

Portland, Ore—Stations KOIN, KALE and Luke Roberts:

"As an 'extra curriculum' undertaking in addition to its regular wartime activities, KOIN set out to raise a million dollars in War Bonds through a touring, live-talent stage-show and broadcast series, Victory Harvest. Booked for appearances in ten medium-sized towns, this bond-boosting campaign "bagged" \$1,673,687 in quick order. A grand finale packed Portland's Civic Auditorium with 4,500 persons who cheered the show and helped to swell this harvest of War Bonds to \$3,500,-

297.65. Henry M. Swartwood, Jr., KOIN program manager, blue-printed the entire campaign. Ted Cooke produced the shows.

"A KOIN troupe of 25, including musicians, microphone personalities and "techs," are still taking bows for a job well done.

"Who's Who at the Zoo, planned by Luke Roberts, educational director, is aired by KALE as a weekly series directed to school-children in kindergarten and the first three grades. An animal fable is dramatized by classroom thespians, followed by a short chat between Roberts and Arthur Greenhall, Portland Zoo director. Response has been fine, with many individuals and classes writing letters of appreciation.

"KOIN's Saturday forenoon feature, Kid Critics, is now in the midst of its second season. Panels of boy and girl 'Boswells' of grade-school age discuss children's books with a vim and vigor not always present in adult forums. The series is presented with the cooperation of the Portland Public Schools and the Library Association.

"Marc Bowman, head of the KOIN-KALE continuity department and script collaborator on the prize-winning, Dutch Uncles series, has been assigned to the chief editor's chair in the news bureau. The former news editor, Les Halpin, was called to Washington, D. C. for censorship duty.

"Chester Duncan, active in the Music Educators National Conference and well known for his work as director of music for the Portland Public School system, has joined KOIN-KALE as head of public relations.

"A series of weekly programs from Camp Adair, Or.—to be carried by direct line 80 miles to Portland and released by KOIN—will have been given the green light by the time this appears in print. Complemented by various artists from KOIN's own ranks, this army establishment will parade a wealth of talent "just achin'" to show the Northwest that its troops are light-hearted in the face of war assignments."

Evaluation of School Broadcasts and Norman Woelfel:

"Gerhart Wiebe has joined the research staff of the Columbia Broadcasting System in New York City, where he is continuing his laboratory experimentation with the Program Analyzer.

"J. Robert Miles obtained a commission in the Navy as Lieutenant junior grade. He is undergoing intensive specialized training at Harvard and the Massachusetts Institute of Technology.

"Irving Robbins is a private in the

U. S. Army. He is stationed at Kelley Field, Texas, where he has been assigned special psychological testing work.

"I. Keith Tyler, Hazel Gibbons, and Norman Woelfel are preparing final Evaluation of School Broadcasts materials for publication. Soon to be released are Bulletins 56, 57, 61, and 64, dealing with Teaching Radio Discrimination, Science Recordings, Radio Evaluation Panels, and Radio in Informal Education.

"Dr. Daniel Day is a private in the U. S. Army, stationed somewhere in Virginia.

"J. Howard Rowland has just been commissioned a Lieutenant junior grade in the Naval Reserve. He has been temporarily assigned to a Connecticut training school."

Chicago, Ill., and Lillian E. Novotny:

"... Where a visit to the Radio Council studios reveals a job of air-conditioning. In sweeping program revisions, new series are being prepared: Air Mindedness (grade 4-5) by Juliet Forbes; Science of Flight (grades 5-6) by Emily Leptien; and Romance of Aviation (grades 7-8-9) by Mary Agnes Schroeder. A super handbook is to be prepared, combining all three levels, with extensive cross-indexing.

"Another program series under consideration is one on General Language, designed to awaken an interest among students in acquiring a command of several languages. (More information on this later," says George Jennings, Acting Director of the Radio Council.)

"The Tekno-Aids Committee (of the English Club of Greater Chicago) is in the process of hunting a publisher, or printer, or both, for a handbook designed by teachers for teachers. Fields covered are Recordings, by Bernice Gossett (Austin High) and Marian Lovrien (Wells); Transcription by Margaret Boller (Steinmetz); Movies, by Eleanor Mossman Lane and Phyllis Matz (Lindbloom); and Radio, by Lillian Novotny (Wells). Chairman of the committee is Louis Jacobs, Chicago Teachers College. Ruby Yetter of Steinmetz is experimenting with her drama-and-radio group: they're developing scripts from newspaper human interest stories via creative dramatics.

"Lillian Ort of the Cameron Elementary was hostess to a group of students from the Teachers College who came to watch her class use the CBS music program—Music on a Holiday (School of the Air of the Americas)."

Utica (N. Y.) Public Schools and Florence McCarthy:

"To perform a public service to our school and to gain practical experience in the writing and production of radio programs"—so reads the constitution of

the Proctor Radio Guild of the Thomas R. Proctor High School of Utica, New York.

"The Guild functions as an extra-curricular activity. There are set times for meetings, but the interest runs so high that it is not unusual to find a cast assembled at seven-thirty any morning ready to rehearse or plan a program.

"All publicity for school events is handled by the Guild members. The various clubs send the material for publicity to the writing group which writes the script. The script goes to the production group which assigns a producer to take charge. The cast may be selected from the Guild members or be open to the school through auditions.

"For over a year and a half now the Guild has been lending its talents to a school-wide Victory Program called *Victory Notes*. The material for the program is collected by the Guild members who are assigned as reporters to all school war projects as Jr. Red Cross, Salvage Drive, Knitting Clubs, War Stamp Committee, Book Drive, Letters to Proctor Service Men, etc. The reporter brings to a weekly meeting whatever news has developed in his group. The writing staff takes up here and prepares a script (5 min.) which is given to the production group. It is in rehearsal by Friday, and Monday morning at eight-thirty-five the bugle sounds assembly and *Victory Notes* is on the air.

"The programs take various forms: interviews, straight talk, drama, and discussion.

"At the present time the group is working on a series of daily minute spots to sell war bonds and stamps.

"The Director of the Proctor Radio Guild is **Florence, C. McCarthy**, a teacher of English in Proctor High School. A graduate of Syracuse University and trained in the Syracuse Radio Workshop, Miss McCarthy has developed the group from a club of fifteen members to a working organization of sixty.

"The Guild is a training ground for high school students interested in radio. When they have passed the Guild tests they are eligible to audition for the *Youth Presents* series under the direction of Miss **Betty Cushing Griffin** on the local station WIBX. There are three types of programs: News, Drama and Music."

Station WATL Atlanta (Ga.) and Para Lee Brock:

"Radio Station WATL has begun its sixth annual \$1,250 College Scholarship Contest. It is based on the writing of original radio plays and is open to high school seniors in the Atlanta area. The money representing each of the twelve awards will be paid by WATL directly to the colleges selected

by the winners. During the last five years winners have selected fourteen colleges in Georgia and fifteen colleges in twelve other states from Massachusetts to California.

"The College Scholarship Contest is sponsored by **J. W. Woodruff**, owner and president of WATL, and is conducted by **Para Lee Brock**, educational director of the station."

Lexington—The University of Kentucky and Elmer G. Sulzer:

Seven University of Kentucky radio Listening Centers in Morgan, Magoffin, Letcher and Leslie counties received sets of sixty toys each, for distribution to children near those centers this year, as a result of the activities of the Lexington Homecrafters, an organization of business and professional men who have home workshops as a hobby. The Listening Center directors were responsible for distributing the toys to the children in their communities, and the assortment included gaily colored toy wagons, doll beds with mattresses, dolls, kitchen cabinets, sets of blocks, boats and other items. Because of the pride in their craftsmanship, the toys produced by the Lexington Homecrafters are a type unobtainable through any usual source of trade.

"The Ethnology Behind the War" is the title of a series of six weekly radio talks presented by Dr. W. D. Funkhouser, dean of UK's Graduate School. The series originating in the University studios, is broadcast over Station WHAS in Louisville. The first program was January 3. Characteristics of the various races making up the Allies and the Axis, including their inherited physical and mental characteristics, as well as their indoctrinated backgrounds, are discussed.

Portland, Oregon and Sally Bechill:

"Mrs. **Mary E. Gilmore**, of Station KBPS, was elected president of the Portland chapter of the AER at a recent meeting in the Heathman Hotel. **Allen Miller**, of Station KOAC in Corvallis, was elected vice president, and **Sally Bechill**, teacher at the Beach School, secretary-treasurer. It was an organizational meeting.

"Other AER members may be interested in knowing that this local group has already planned to sponsor an audio-visual conference to be held here probably in March. We now have 25 members with ten more individuals promising to join within a short time."

Stockton, Calif., and Iola Brubbeck:

(Also see Col. 1, Page 4)

"**John C. Crabbe** left the directorship of The Campus Studio at the College of the Pacific on January 1 to report to the U. S. Navy. He is now at the University of Cornell at Ithaca, N. Y. Behind him he left a flourishing radio studio, which he had built almost singlehandedly in his six years at the

Letter to the Editor

Dec. 30, 1942

Dear Jim:

I went to the movies last night. Believe me, with a small tot at home and no maid—that's a feat in itself. It was a good show. The newsreel was especially good. No commentator—the soldiers themselves spoke—real documentary stuff. But you know me—I'm always thinking about—well, at least, talking shop. As the newsreel came on I wondered what the audience's reaction would be if the screen suddenly went blank and the commentator said, "Sorry, the sun wasn't shining in Oran. The pictures were poor. Come back next week."

No, don't laugh, Jim. You see, just before I went to the movies I tuned in on an overseas pickup and they told me, and several million others, that those sun spots were spoiling things again. What's that? Sure, Jim, I know the comparison isn't fair, but I just want to make a point. Short wave radio is doing a grand job in giving us the news quickly. But there is much more that radio can do. Like the movies—perhaps to a lesser degree—radio can document this great crisis. It is in this documentation that I believe we are failing dismally. Ever hear the "BBC Newsreel," Jim? Then you know what I mean. Recordings made on the spot are edited, censored, and flown to London for home consumption.

Now our armed forces may be doing that very thing but I haven't heard any such programs. Have you, Jim? The Germans have been doing this for years. We think our story is worth telling, don't we? If silly network rules stand in the way, then send the records to the local stations. They'll use them.

Oh, well, it was a good movie anyhow. Regards,

Bill Levenson.

Director, Station WBOE, Cleveland.

● Units are being formed which will eventually supply us with the type of program described above. However, as yet no definite information has been released regarding the progress of this project.

western college. Starting with a single microphone and mixer, Crabbe rapidly built the college studio up to the near professional level which has won such wide recognition. Through his activity in radio, the College of the Pacific has the distinction of being the first institution west of the Mississippi to offer an undergraduate major in radio.

"Bobbin Gay Crabbe, wife of the former director, is taking over his duties for the balance of the college semester."

Lewiston H. S. on the Air

By Lola Berry

The year 1941-1942 was the tenth year for the use of radio as an important educational tool in the Lewiston Senior High School. Through the generosity of the Elks Lodge broadcasting directly from the school studio is possible, for it is they who have paid the telephone bills for the past two years to keep the "channel" open between Radio Station KRLC and the High School building.

The broadcast schedule for the year included several regular broadcasts each week, numerous special broadcasts, a daily program throughout American Education Week, and a few test programs for classroom listening.

Regular Programs

Tuesday morning, 9:15-9:30—This period was used each week by a public speaking class whose broadcasts consisted of a presentation of class work which came to include a series of original scripts, written and produced by a group of students in the class. The casts also were selected from the class. Several commendable plays grew out of this project. Class committees took "turns" at arranging these programs—programs which often were dictated by the season, e. g., Armistice, Thanksgiving, Safety Week, Fire Prevention, Red Cross, Christmas Seals, Christmas, New Years, Defense Stamps, February with all of its patriotic days, etc. In the springtime poetry-music programs became popular with students who read poetry to a musical background. This led to the writing of original verse, some of which was used on this program. On one occasion the class was asked to read the winning poems from a grade school poetry contest conducted by a writers' league. The High School students notified the children in the various schools about the broadcast so they and their classmates might listen to their poetry as it was read by High School students who also announced the honors won in each case.

Tuesday afternoon, 4:00-4:15—This period was first used by two boys who had written a series of humorous scripts portraying "hick" characters from the imaginary town of Pulltight, Idaho. The theme music for this program was an old music box transcription made by students on the school recording machine. After a few months this serial gave place to "Let's Travel," a descriptive travel program with emphasis on points in the Pacific at the time all eyes suddenly turned to our possessions there. During the last part of the year this time was given to another group of original script writers who wrote and produced "Life As It Is." This was a series of short sketches from life, e. g., the young soldier leaving home, a student's personal problems in school, the reading of a letter from Pearl Harbor describing the attack, etc. This radio time for the entire year was used purely for original work—original writing and original organization for production—with usually a small group in charge.

Wednesday evening, 6:00-6:15—(From the main studios). This was the "High School Sportscast," a program organized and presented by three boys (chosen by competitive try-outs) who gave the sports news from nearby high schools, the Lewiston State Normal School, and from the local High School. These boys followed the seasons and sports very well. On each broadcast they had a brief interview of

two or three minutes with a coach or a devotee of the sport high-lighted in the broadcast.

Thursday evening, 6:00-6:30—(From the main studios). "The Spelling Ball Game" was sponsored by a local commercial concern. In the fall the game was football to be followed later by basketball. The scoring was based on the spelling of words which members of two opposing teams drew from a basket. For the benefit of visitors in the studio the score was traced each time on a large board in the studio—a miniature field, for instance—by moving colored pegs. The teams always represented Lewiston High School and Clarkston High School, Lewiston's closest opponent across the Snake River. The teams consisted of five members each and were chosen from various activity groups and classes, e. g., one time it was football squad **versus** football squad, another time the senior girls of one school against the senior girls of the other, sophomores **versus** sophomores, etc. The winning team received six dollars each week and the losers four dollars. Since this program was organized by the debate clubs of the two schools respectively, the proceeds for each school went to these organizations.

Friday afternoon, 1:30-1:45—This broadcast, as was the Tuesday morning broadcast, was given to a speech class for its exclusive use. Though the productions varied greatly from those of the Tuesday morning period, they were organized in the same manner—by student committee groups. From December to the close of school year this class turned strongly toward a patriotic series. This type of program opened with the class giving the flag salute followed by the national anthem (transcribed and played from the transmitter). Sometimes an adult speaker would be invited to address the class for ten minutes which, incidentally, became a part of the broadcast, but on most of these programs student orators consumed the ten minutes. Their orations were written and learned for the several original oratory contests conducted through the winter and spring months. A great number of students entered these contests, so all of the best of them, whether first place winners or not, were asked to speak on the patriotic broadcasts.

Competition

In April ten townspeople were invited to listen to the regular broadcasts for one week and at the end of the week to cast a vote for "the best program of the week." Only a few simple rules were given for the judging. Competition became very keen, especially when one judge was in a position to break the tie between the Tuesday morning broadcast and the Wednesday Sportscast. His final answer was: "I would vote for the Tuesday morning program if I were voting on what I thought was the best program of the week, but if I were buying a program I'd vote for the Sportscast!"

Radio in Lewiston has long been used to motivate student interest in many phases of work other than radio as a profession. It began in 1932 with a long series of radio debates. In the course of years it has been used to teach poise, to stir student interest in oratory, to let the community know what is going on around school, to ad-

vertise school plays and games (thus giving students a chance to study advertising), and to drive home many a grammar lesson to boys interested in running for a city office on Youth Day (a day set aside each year when high school students, duly elected or appointed, "take over" the city government for a day.)

The special broadcasts have often been plays under the auspices of the dramatics department, pep rally broadcasts directly from the auditorium, Bill of Rights Day program broadcast also from the auditorium, etc.

Students became very much interested in transcribed broadcasts where they made their own fifteen minute transcription on the school recorder. These transcriptions have been made primarily for use during a vacation period so that the regular school broadcasts might continue uninterrupted—one of the best proofs that radio is important to Lewiston High School students and that the high aim of using an educational tool successfully has been attained.

Seven Commandments for Actors

(From an address to the Comprehensive Radio Workshop of the Chicago Radio Council by Martin Magner, a production director at NBC's Chicago studios. Mr. Magner was also an instructor in radio acting at Northwestern University's Summer Radio Institute.)

1. Whatever you do, have faith in whatever you do. How can you hope to convince other people, if you failed with the first person: yourself?

2. Observe life and men, because it is your task to make transparent life and men. And remember: the quality of one's talk depends on how he has listened.

3. Shut off the world around you while you work and give access only to factors belonging to your work. The power of concentration lays the foundation for your work.

4. Throw yourself into your work completely. Don't be afraid to exhaust your strength and imagination! There are no limits of regeneration for the truly creative mind.

5. Don't try to fake emotions—passion—humor. You won't fool anybody; you will make only one fool: yourself.

6. If you are in doubt, or if your memory of life doesn't answer to the demands of your work, look at the movement in the paintings of Daumier or meditate over the faces of Tintoretto's martyrs.

7. Remember your aim is to portray God's image. Don't make the Creator ashamed for having created you.

An Adventure in Listening

By Kathryn Stasney

It was Friday morning—not just any Friday but Hallowe'en, second only to Christmas for excitement at our school. At one o'clock we would parade in costumes through the building and around the school neighborhood. Then each room would have—not just a party—but a jamboree! Most of the youngsters were already in costumes and a general air of carnival prevailed as thirty-six little third graders came trooping into their classroom. Their high spirits, however, did not prevent their noticing immediately, and crowding around, the strange "big black box" resting on the reading table. The questions came fast: What was in the strange box that looked "Just like two suitcases stuck together with a loud-speaker place in one of them," as one child expressed it.

Before opening the magic box that was to bring those youngsters a new and thrilling experience, let's turn back to the previous afternoon's story and music periods and see how the children were prepared for Friday's surprise.

At the beginning of the story-hour on Thursday, the children talked over how best to listen to a story. The pros and cons of sitting together were discussed and it was finally decided that it didn't matter how or where they sat as long as they were comfortable, relaxed, and respectful of one another's right to hear and enjoy the story. The teacher then read *Cunning-Cunning*, the story of a pigeon who made his nest on an apartment windowsill. Some of the children were sitting with friends, others sat alone—resting their heads on the desks. Following the story, which the children received enthusiastically, they talked over "ways of enjoying the story some more." These were listed on the board and included the following suggestions:

1. Share the story with some other child by reading it or telling it in one's own words.
2. Read other stories about birds.
3. Find poems and pictures about pigeons for the bulletin board.
4. Dramatize the most interesting parts of the story.
5. Write original songs, stories, and poems about pigeons or other birds.
6. Try to find where some pigeons live and feed them.
7. Bring a pet pigeon to school.
8. Illustrate the story by means of the following media: calsonine paint, water colors, crayons, soap, and clay.

Although the daily program called for library reading in the period to follow, it was decided that after a few minutes of physical activity it would be fun to have music and to learn a new song about a pigeon. The class was already familiar with Eleanor Faréon's delightful little poem *Mrs. Peck Pigeon*, so while the group repeated it several times all those who cared to play they were "pigeons pecking for bread."

The usual music seats were disregarded and the children returned to their story-hour places for a fifteen-minute music period. As they were still full of the rhythm and joy of *Mrs. Peck Pigeon*, they were taught a simple melody based on the tonic chord which had previously been adapted to the poem. The melody was written on the board in the key of D and—the poem became a song! Another short rote song, "Wee Ducky Doodles" was presented. After this was learned, the teacher suggested that sometimes melodies without words could paint pictures and, as an example, the opening theme from Beethoven's Sixth Symphony was taught with the neutral syllable, 100. This melody was chosen because it was to occur repeatedly as mood music in the transcribed dramatization of *The Ugly Duckling*—to be played for the children on Friday. Mimeographed copies of the theme had been prepared and were given to the children, since many were taking piano lessons and loved to take school music home. One child suggested that the group could write words for the song, but this proposal was not carried out.

Now back to that group of excited, enthusiastic children crowding around the strange box, gazing in amazement at the oversize records (transcriptions), and asking questions far too fast for one teacher to answer. When they had satisfied their desire to touch and see closely, it finally occurred to them that not until they quieted down and took turns with their questions would they be able to hear the answers and discover the surprise. Since no child was able to guess what it was, the teacher opened the playback equipment and explained that it was an electric phonograph that had a loud speaker just like a radio and could be used as a public address system with the addition of a microphone. The words playback, equipment, transcription, and loudspeaker were written on the board. One of the sixteen-inch disks was held up before the group and it was explained that it would be played at a slow speed and, why, and that instead of hearing music they would hear the story of the Ugly Duckling. Oh yes, there would be some music!

As the equipment was being set up

and adjusted, the class was asked to tell briefly what they recalled of the story to be heard. One youngster summed it up succinctly with: "He was a very ugly little duck that got kicked around the farm but ran away and grew up into a beautiful swan." The teacher merely added that, in a way, this story described Hans Christian Andersen's own life, and perhaps that was why he had written the story.

Next, these words and phrases were written on the board: *rushes, utterly exhausted, marshes, buttercup, uttered a cry, image reflected*. The teacher explained that they would be heard in the record and might be new to some of the children. A few of the more advanced pupils read and explained the list—with a little assistance from the teacher.

Just before the transcription was started, the class was asked if any one had questions about the duckling that they hoped would be answered in the story. One practical young farmer responded, "Well, if it was hatched a duck, how did it get changed into a swan at the end?" The class decided that this would be an interesting point to listen for. The recording was then played through, without interruption, while thirty-six children sat charmed and moved by the Ugly Duckling's misfortunes, struggles, and ultimate happiness. A few smiled appreciatively at their teacher or neighbors from time to time. No one recognized the Beethoven melody which had been taught the day before, possibly because they were so absorbed in the story. During a second hearing, however, over half of the class recognized the theme and were pleased to meet an old friend in a new place.

The children begged to hear the story again as soon as it was finished, but, since only five minutes remained before recess, the class decided to postpone the rehearing until later in the day when the other third grade could be invited to share the delightful experience. This suggestion led naturally to a discussion of the recording and possibilities for further enjoyment of it. Two main points were brought out: first, it was discovered that the activities listed the previous day as outgrowths of the story-hour could all be used to prolong and increase the fun of the Ugly Duckling story; second, those who had not been quite sure why the duckling became a swan discovered the answer by listening.

After recess, part of the class wished to write letters inviting the other third graders in to hear the story during the afternoon. Those who did not write invitations decided to make crayon pictures of the most interesting episode in the Ugly Duckling's life. From these two activities alone, enough needs were discovered in spelling, writing,

(Continued on page 8)

AER Reviews . . .

4000 Years of Television, by Richard W. Hubbell, (G. P. Putnam's Sons, New York; 256 pp., \$2.25.)

Reviewed by PROF. C. H. MENZER

4000 Years of Television, written in a popular style, is an interesting history of the development of the principles of television over forty centuries. Mr. Richard Hubbell introduces the reader into a description of the important inventions and discoveries which made television possible, and then leads him into a clear and simple explanation of the manner in which modern television equipment operates. In addition, he covers economic aspects, documenting his points, where necessary, with quoted references. This results in a successful presentation of material in a non-technical manner easily grasped by the layman.

In telling of the progress of television, he describes the problems faced by the industry, and explains ways in which many of them have been met. Mr. Hubbell also answers the question as to why television has been "just around the corner." Furthermore, he presents experiments carried on in foreign countries as well as those performed in the United States. Making no predictions as to the future, Mr. Hubbell presents the facts in a remarkably clear and interesting manner, urging the reader to draw his own conclusions. However, he does suggest many areas other than entertainment and education in which the principles of television might be useful: notably, warfare, in which some startling applications could be made.

For those who wish to make a detailed study of the subject, a list of publications is given. Of especial interest to those who may have a desire to enter the field are the many helpful suggestions as regards study for preparation, experience for background, and applications for employment. *4000 Years of Television* not only makes delightful reading, but is recommended as a clear and complete picture of the past developments and present status of television.

● Carl Menzer is director of Station WSUI, State University of Iowa.

New Books . . .

The Writer's Radio Theatre, 1941. Edited by Norman Weiser. (Harper and Brothers, N. Y., 1942)

School-Wide Use of Radio. Report of study conducted in Zanesville, Ohio, by staff of the Evaluation of School Broadcasts. (Published by Federal Radio Education Committee, Washington, D. C.)

To Tell a Story . . .

(Continued from page 3)

right place, so that the sound of the words would be as powerful as their literal meaning. This explains why my program got off to such a good start. A narrator gives a color and immediacy to the words, so that the actual meaning of the plot possibly may be a little vague, but the great, encompassing morbidity of the mood is inescapable—inescapable, that is, for all except those few starved souls who are left cold by anything Poe did.

Well, you might ask, if people will listen to quality stories on your program, why don't most of them read such literature instead of trash. The answer: To find good stories requires effort, and from experience I can guarantee that the effort is great. Even if they were found, some persons might have trouble reading and understanding them, again finding effort necessary to the full enjoyment of the tale. My program expends the effort for them. I find the stories, prepare them, and then interpret them—it is easier for most people to listen than to read.

In other words, my theory is that the American public is unwilling to exercise the mind to achieve the abstract improvement and satisfaction to be found in good music, literature, and drama. The problems involved with living require all the mental and physical effort they wish to make. They can be educated by radio, but first they must be entertained in order to hold their interest. Any plan for education by radio must be based on this premise.

An Adventure in Listening . . .

(Continued from page 7)

language and art to keep the group busy for many days.

After the costume parade and jamboree in the afternoon, the recording was played for the combined third grades who—in spite of costumes, all-day-suckers, whistles and other Hallo-ween paraphernalia—sat quietly and listened attentively. Those who heard the story a second time said they enjoyed it even more than before because "they understood all of the words better and knew it would come out all right." Perhaps the appreciation of the entire group was expressed by one vehement little Mexican boy who said, "Darn good story! Sad in spots, but I like it."

A complete list of the activities which were either direct or indirect outgrowths of this listening experience would include much of our entire program for six weeks. For the sake of economy, only those in which most of the class engaged are listed below:

1. Finding and reading more stories by Hans Christian Andersen.
2. Bringing in more stories about ducks, swans, and farm animals.

3. Learning songs and poems about ducks and swans.
4. Writing original stories and poems.
5. Finding pictures, newspaper clippings and other material for the Nature Study Bulletin Board.
6. Taking trips with parents to a neighboring city where swans could be observed in the municipal park. Reporting on these trips.
7. Writing letters of thanks to the individual who had made the recording and playback equipment available to us.
8. Dramatization of parts of the *Ugly Duckling* and other Andersen stories.
9. Illustrating the stories with crayon pictures.
10. Modelling characters from the stories in clay.
11. Painting with calsoine a series of nine scenes from the *Ugly Duckling's* life—to be displayed in the school halls.

We felt the greatest needs for:

1. Improved ways of planning and working together.
2. Library cards and library skills.
3. Improved general reading ability.
4. Knowledge of correct letter forms.
5. Increased vocabulary, both oral and written.
6. Greater skill in portraying animal forms, perspective and movement.
7. Improved technique in clay modelling, mixing calsoine and using crayons.
8. Better listening habits and skills relating what has been heard.
9. Broader knowledge of the country and people of whom Andersen wrote.

The *Ugly Duckling* added much, by way of interest, to everyday school subjects, but he made an even greater contribution in the form of social and ethical values. These included an obvious desire on the part of the children to be more considerate of each other's feelings, to be kinder to pets and animals, and a realization that experiences and work that are shared greatly increase in enjoyment.

"The radio has blitzkrieged provincialism and insularity. It is making world citizens of every national. No single agency is so powerful in education as the radio when it is used for enlightening of the people. Education is carried on in blocks of millions. More powerful than the press, more all-pervasive than the pen, radio stands as the greatest instrument for education in a democracy."—Dr. W. W. Charters, Stephens College, Columbia, Mo.

A Case Against Hate . . .

(Continued from page 1)

a sign of weakness. The reason the British do not hate is that they are deeply certain of their cause. They are fighting upon different ground than the last time. It is a defeatist in disguise who preaches hate. For what he really says is this: We do not know whether what we are fighting for is right; therefore we must hate our enemies.

It may be said in passing that such persons are often the very ones who were slow to awaken to the need for fighting. Naturally. Their faith in democracy was so feeble that they did not perceive the inevitability of the clash between it and fascism. It's the appeasers who must hate, because they did not love freedom or democracy or poor bloody humanity.

Hatred on the Air

But let us assume that all this is wrong, utterly wrong. Let us look at it merely as a radio problem. We have here a medium that is entirely novel as an instrument of warfare. We are learning all the time, but we have to go by what the peace taught us. There is one thing we all know and that is the ubiquity of radio. It goes to all the people all the time, men and women, young and old, rich and poor, worker and farmer, expert and layman.

Hence, if even a considerable number of these people did not want or should not get the messages of hate, then they should be avoided over the air. Now, there are very few people who would not hesitate to feed hate propaganda to children. Yet children are among the most avid listeners to the radio. And they are emotional, so that they easily respond to such appeals, with perhaps lasting damage to their development.

What of the Consequences?

No doubt the emotional nature of the medium and the prevalent habit of group listening enhance these difficulties. You can turn a newspaper page more readily than a radio knob, because no one but yourself is involved. But radio programs are often wanted by one and not by another. What is more, highly dramatized and emotionalized messages of hate may have very dubious effects. A thoughtless person may easily get so worked up that he will join in some mob action against harmless neighbors as a substitute for action against the enemy.

This sort of thing cannot, of course, be entirely avoided. The truth about our enemies, more especially about the Nazi party and their doings, is so ghastly that it will beget a deep hatred in many men. Yet, the truth should be told. The problem, then, for radio programming is to counteract the possible evil effects; to try to prevent

people from descending to the level of the enemy.

This can often be accomplished by an appropriate program feature. In a recent Treasury Star Parade the leading personage, a prominent movie actor, told about his German-born little grocer, I believe Otto Gebhart was his name, in such a way as to warn the audience very effectively against the fifth column and yet at the same time arouse sympathy for this poor chap by having him turn over to the War Bond campaign funds which he had been holding for a Nazi relative of his.

The Peace

The most important reason for keeping all hate propaganda in check is its foreseeable disastrous effect upon the post-war settlement. For whatever may be its effect upon fighting the enemy now, antisocial feelings, once aroused, cannot be very easily calmed. And therefore, once the enemy on the battlefield is destroyed, such feelings seek substitutes upon whom to visit their aroused wrath.

The revolting features of the Red hunt after the last war are largely traceable to this source. You can never tell where such substitutes may be found. But wherever they strike they are bound to create dangerous tensions and lasting damage. In a democracy there is, of course, also to be borne in mind their bad effect upon any possible peace settlement.

All in all, it seems very clear that you gain little, if anything, by turning the radio over to the hatemongers, and you are certain to lose a great deal. There are so many constructive jobs to be done, both in relation to the war and the peace to follow, that we might just as well concentrate on these tasks. Where are the radio people who have begun to tackle the job of spelling out what we are fighting for, anyway?

Hate, Radio and Morale

(Continued from page 1)

will fight! Joe Doakes fights this war, not you. Joe Doakes wants a reason to hate that Jap or that Nazi he is going to meet in Australia or Norway, and right now he doesn't particularly give a damn whether you give that Jap or that Nazi breathing space in the peace to come."

A "Strategy" for Morale

His speech brought prolonged applause from the majority of the members of the institute. Undoubtedly, part of the emotionalism of the playwright stemmed from his impatience and pique at the previous evening's panel discussion on "Radio and War-time Morale" by Edward Bernays, public relations expert; Lyman Bryson, educational director of CBS; George V. Denny, Jr., director of the Town Meeting of the Air; Sherman Dryer, radio director of the University of Chicago

stomach Hitler is that he has destroyed the freedom of his people—including Round Table; Prof. Carl J. Friedrich of Harvard; Robert Landry, radio editor of *Variety*; and Victor Sholli of the Clear Channel Broadcasting Service. This panel in a three-hour session had tried to arrive at a "grand strategy" for building public morale through the use of radio. Although participants had not agreed on a strategy, they had concurred in emphasizing the importance of knowledge of war aims and peace aims, belief in those aims and definite action to attain them. Some had stressed the necessity of inserting propaganda in soap operas and other commercial programs as well as throughout the sustaining and governmental ones.

At a still earlier session three prominent news analysts—H. V. Kaltenborn, Gregory Ziemer and Morgan Beatty—had dealt with the subject of radio news reports and the extent to which freedom of the air should now be allowed to those who had not supported the government's foreign policy before Pearl Harbor. Mr. Kaltenborn thought such time should be refused. His only exception would be some congressman who had since established his status as a representative of the people by being re-elected by his constituency.

All this seemed "chasing academic tails" to Mr. Oboler. He apparently felt, also, that his own dramatic efforts to arouse the emotions of the American public had not been properly appreciated. So he erupted. For the next hour the assembly fed on hate. Delegates from various sections of the country asked for specific suggestions as to how they could spread the dark passion over their local radio stations.

A Voice from Britain

Then someone noted the presence in the audience of Stephen Fry, of the British Broadcasting Company. How, he was asked, had the British managed to stir up the desired hatred? Quietly he answered that the BBC had no wish to foster hatred. The British public had refused to hate in spite of all the provocation the Nazi had inflicted. In fact the British unwillingness to hate had, in his opinion, proved the mettle of the British people and demonstrated that they were worth saving. This quiet answer turned the emotional tide. From then on saner counsels prevailed. But Mr. Oboler returned to Washington, presumably to write more radio dramas of the type which will inflame the public.

This episode highlights one of the most critical problems facing the American people. Stated baldly it is this: Is public morale strengthened or weakened by making radio a medium for the spreading of hate? The answer involves certain basic considerations.

1. The freedom of radio. One reason the American people cannot (Continued on back cover)

Hate, Radio and Morale

(Continued from inside back cover)
the freedom of their radio. He took it over first as a "defense measure," turned it into a propaganda machine for his one-party system, and then prostituted it to the business of indoctrinating Germans with Nazism and instilling in them hatred of other peoples. Observing that prostitution of German radio, Americans have said, "Thank heaven, we still have our freedom! Our radio belongs to us, not to a totalitarian state. It gives us unbiased news, provides entertainment to suit all tastes, and contributes much to our general culture and to our appreciation of the arts and sciences. It is free from political control; it is free for public service. That's a precious possession of democracy—one of the freedoms most worth defending."

But when Americans see this powerful medium increasingly regimented, its freedom curtailed, its critical functions abrogated, and both its entertainment and its educational features permeated with propaganda—especially a propaganda of hate—they feel uneasy. The shadow of something sinister disturbs them. They know, of course, that our federal administration acts with the best of motives, that there is nothing of Hitler's demonic quality in Mr. Roosevelt. But they ask, "Are we not permitting a precedent here that can be turned by a later administration to mischievous use?"

A Sinister Shadow

2. *The nature of hate.* Our young dramatists would do well to consider the psychological nature of this weapon of hate by which they seek to improve our morale. Hatred is a consuming fire. It destroys the hater as well as the hated. A man cannot take fire into his bosom and not be burned. The dramatists may fan this flame, but they cannot control it. Some day—and sooner than they think—it will spread through our own midst and blaze out in race riots, in conflicts between capital and labor, and in the violent rebellion of our dispossessed sharecroppers.

3. *The religious sensibilities of the American people.* About half our population are church members—Catholic, Protestant or Jewish. Each faith has certain customs and traditions which it holds sacred. Radio writers, as a general rule, respect these and carefully avoid giving offense concerning them. No sane radio speaker, for example, would think of urging Catholics to eat meat on Friday or Jews to eat pork at any time. Much less would he ask Catholics to stay away from mass, or Jews to disregard the Mosaic law, or Protestants to stop reading Bibles.

What, then, can be said for the sanity of radio speakers and dramatists who urge Catholics, Protestants and

Jews to violate a law which is common to all of them? For fundamental in all of these faiths is the command not to hate our enemies but to love them. The prophets and heroes of both Jewish and Christian religions, from Amos and Isaiah to Jesus and St. Paul, have preached this as the law of God to the human race. When Jesus hung on the cross he prayed, "Father, forgive them, for they know not what they do." Our own Lincoln although not a church member, reached the height of religious grandeur in his Second Inaugural: "With malice toward none, with charity for all . . ." To be sure, we have not always obeyed the divine command, but it is enshrined in the holy of holies of our memories and in our better moments we know that it is the only true way to the good life for the individual and for society.

An Attack on Religion

What happens, then, when a Christian or a Jew tunes in his radio and hears a gospel of hate? He feels that he is listening to something opposed to the deepest insights of his religion, something disobedient to the supreme command of God and in violation of the dignity of man himself. So he tunes off that program. Here, in all probability, is the reason the recent series of propaganda dramas have failed. The dramatists need not blame their technique; they should seek to understand better the religious nature of the American people.

4. *The basis of morale.* Confidence is the ultimate basis of morale—confidence in the ideas and values which underlie our way of life, confidence in the justice of our war aims and peace aims, in the health of our democracy, in the integrity of our leaders and in the wisdom of our methods. The propagandists of hate overlook these wellsprings of morale. They seem to think that the war is being fought on the military front alone. They forget, for the moment at least, that an even more important war is being waged on the idea front.

For, at bottom, this is a war of ideas—ideas about the nature and destiny of man and his society. On one side is the notion that man belongs to the state; that he has no dignity apart from that with which membership in the state invests him; and that the final authority of the state is force. On the other side is the notion that the state belongs to man; that man belongs to God; that man has dignity because he is a child of God; that God has given him certain inalienable rights including the right of life, liberty and the pursuit of happiness; that the final authority of man's corporate state is not force but the consent of the governed.

Ideas in Conflict

Between these two ideas and the values that grow out of them hangs

the destiny of civilization. It would be entirely possible for us to win the military war and yet lose the war of ideas. If we go fascist by adopting totalitarian ideas and methods in order to defeat fascism abroad our real battle is lost, no matter how the military one comes out. If, on the other hand, we hold fast to the ideas and values and methods of democracy as the things most worth preserving in civilization, we shall win the war of ideas even though the military war be temporarily lost. Winston Churchill exemplified the highest morale when he said, "We believe that the spirit and temperament bred under institutions of freedom will prove more enduring and resilient than anything that can be got out of the most efficiently imposed mechanical discipline."

The trouble with the propagandists who are trying to build our morale out of hatred is that they do not have this faith expressed by Mr. Churchill. They seem as unaware of the political and cultural ideas that underlie democracy as they are of the religious sensibilities of the American people. A radio that forgets these basic ideas, or adjourns them "for the duration" while it makes itself a medium for the spreading of hate, will weaken morale. It may ultimately destroy its own usefulness by destroying the people's confidence in it as a free agency of democracy. For the American people will continue to tune off dramas of hate. We know that neither our salvation nor our victory lies along that easy road. The health of democracy, not its hate, is its best propaganda. If radio will devote its power and its talent to dramatizing the ideas and values, the leaders and crises, of democracy it will contribute enormously to that health. Morale will then take care of itself.

WHCU Presents Newscast For In-School Use

Station WHCU, Ithaca, N. Y., has inaugurated a weekly 15-minute program for in-school use of pupils throughout central New York in the fourth, fifth and sixth grades titled "Journeys Behind the News." The purpose of the series is to interpret for the younger minds in simple, understandable terms today's events as they are taking place around the globe.

Each broadcast (Friday, 2:15 p. m.) is under the direct supervision of W. Robert Farnsworth, director of radio in the Ithaca Public Schools. It consists of a preparatory period of review, touching on the people, geography and topography of the region to be discussed in the day's lesson. Then, having been provided with an individual map, the student follows the course of the day's discussion as he listens to the broadcast and comments on the news, as taken from the wires of the United Press.